

AMERICAN ART NEWS.

VOL. VIII. No. 5.

NEW YORK, NOVEMBER 13, 1909.

SINGLE COPIES, TEN CENTS.

REMOVAL NOTICE.

The office of the "American Art News" has removed to 18-20 East 42d Street. Telephone, 4457 Murray Hill.

EXHIBITIONS.

Calendar of New York Exhibitions.
See page 6.

New York.

Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
Bonaventure Galleries, 5 West 36th Street—Rare books and fine bindings, old engravings and art objects.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 251 Fifth Avenue—Works of art.
Clark Gallery, 636 Fifth Avenue—Rare paintings.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
R. Ederheimer, 4 West 40th Street—Exhibition of English mezzotints.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
Fifth Avenue Art Galleries, 546 Fifth Avenue—Choice furniture, paintings and rare books from several estates.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 372 Fifth Avenue—Selected American paintings.
Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch masters.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries. — Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt. — High-class paintings.

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfurt.—High class antiquities.
Galerie Heinemann, Munich. — High-class paintings of German, Old English and Barbizon Schools.
G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

London.

Chenil Gallery.—Original etchings and drawings.
Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Jobach & Co.—Pictures, prints and etchings.
Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.
Shepherd Bros.—Pictures by the early British masters.
Victoria Gallery.—Old masters.

C. P. TAFT BUYS A PLACQUE.

The Maurice Kann art treasures continue to be distributed to American collectors very largely. It is now announced that Mr. Charles P. Taft, of Cincinnati, has purchased for a large sum an oval plaque portrait in Limoges enamel of the Duke of Nevers, Louis de Gonzague. Mr. Taft saw and admired the plaque when it was still in the possession of Mr. Kann, and, learning after his death this his collections would be disposed of at private sale, he opened negotiations and finally secured his coveted treasure.

VAN DYCK SOLD TO BOSTON.

The Blakeslee Galleries have scored another notable sale, which, while made last year, has only just been announced in connection with the opening of the new Boston Museum on Tuesday afternoon last.

It is that of a life-size group portrait of Charles I. of England and family, a replica of the well-known canvas in Windsor Castle, so well known to American and other visitors there, and also through reproductions.

The canvas was secured by Mr. Blakeslee in London and was sold by him to the late Robert D. Evans, a trustee of the Boston Museum, who bequeathed it in his will to the museum.

The history of the painting is a full and interesting one. It was presented by Charles I. himself to the Prince Carigana of the House of Savoy, and remained in the royal palace in Piedmont until 1760. It was then presented to the Governor of Casale, and for a long time hung in the Municipal Hall of that Italian town. It finally found its way to London, where Mr. Blakeslee secured it. The canvas measures twelve feet in length by nine in breadth, and was transported with difficulty to Boston. The portraits are those of Charles I., Henrietta Maria and their two sons, afterwards Charles II. and James II., respectively.

Dr. Bode, of Berlin, who knew the picture when it was still in Italy, declares it a replica of the one in Windsor Castle, and asserts as his opinion that Van Dyck himself did a large part of the work on the canvas, and was assisted by his pupils, as was the case in all his pictures painted in England. He gives it the same rank as the well-known canvas in the Konig Friedrich Museum of Berlin of the Children of Charles I.

DISTINGUISHED ART VISITORS.

New York promises to be the Art Mecca this winter, not only for all sorts and conditions of European dealers attracted by the changes in the art tariff, and who are beginning to come in by every steamer, with or in advance of their wares, convinced that the golden age has arrived and that America is their El Dorado, but also for noted and notable museum directors, art critics and writers and connoisseurs.

The coming arrival of Prof. Justi from Berlin has been noted, and Dr. Freedlander, also of the Konig Friedrich Museum of the German capital, is here on a brief visit.

There recently arrived Mr. Langdon Douglas, the well-known English art critic and writer, and editor of the new edition of Crowe and Cavalcoselle's "History of Painting in Italy."

AMERICAN ART SOLD.

The International Art Exhibition at Venice closed on Nov. 7. There was a sale of foreign works, including a series of six etchings called "America at Work" and a series of four etchings, "New New York," by Joseph Pennell, and a painting, "Naples in Blossom," by William A. Coffin. These were purchased for the gallery of the International Art Association.



MARRIAGE ST. CATHERINE OF ALEXANDRIA.

By Bernardino Di Mariotto (Umbrian School).

At Blakeslee Galleries, New York.

Paris.

E. Bourgey.—Coins and medals.
Canessa Galleries.—Antique works of art.
Hamburger Fres.—Works of Art.
Kleinberger Galleries.—Works of Art.
Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Kirkor Minassian Gallery.—Persian, Arabian and Babylonian objects for collection.
Kouchakji Freres.—Art objects for collections.
Sivadjian Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

New York.

Anderson Auction Co., 12 East 46th Street—First editions of American authors forming the library of Mr. Frank Maier, Part 1, Nov. 16 and 17, at 2.30 and 8.15 o'clock each day.

A collection of standard books, including rare Americana, from many private sources. Nov. 18 at 2.30 and 8.15 o'clock, and Nov. 19 at 2.30 o'clock.

Fifth Avenue Art Galleries, 546 Fifth Avenue—Choice furniture from several estates. Nov. 18, 19, 20 at 2.30 o'clock each day.

Paintings and rare books from the same estates. Nov. 18, 19 at 8 o'clock each day.

ART STUDENTS' LEAGUE.

The annual course of lectures at the Art Students' League began on Monday, November 8, with one on "Anatomy," by Mr. George B. Bridgeman. The class started with fifty-six students, and the lecture, which was on the head, was listened to with great interest.

The composition lectures will be given by Mr. Frank Vincent Dumond on Tuesday afternoons, beginning November 9. This course is to develop the personal qualities of the students, and the original work of past years bids fair to be continued.

An arrangement has been made with George Kriehn, Ph.D., for a series of twenty lectures to be given during the winter. The dates have not as yet been announced.

On Wednesday evening, lecture will be given in the members' room at the League by Mr. William M. Chase on "The Aims of an Art School." The lecture will be preceded by a members' meeting.

The eleven students who won the League scholarships given to schools outside of New York City, are: Harry J. Fleming, Buffalo; Frank Minsterman, Buffalo; C. H. June, Syracuse; Arthur W. Parsons, Boston; Joseph Trotta, Waterbury, Conn.; Maud Langtree, California; Herbert Jackson, Denver, Colo.; Marie Goth, Indianapolis; Mordecai Rosenberg, Chicago; Bertrand D. Betts, Chicago, and J. N. Oliver, Boston.

BOSTON.

Four strong exhibitions this week, says the Herald, and the promise of more to come proclaim the opening of a somewhat delayed season in art circles. All these four showings of paintings are of marked interest, comprising as they do the work of Boston artists, shown in a Newbury Street Gallery; the work of such men as Albert Waller, E. Porteilje, G. Haquette, Warren Shepherd, Ruben Santoro, Munier and Asti on view in Bromfield Street; a series of scenes of Rome, Capri and Venice, by Edmond H. Garrett, in an Arlington Street Gallery, and the unusual and highly sympathetic landscapes in oil and pastel, the work of a Southern painter, William P. Silva, who gives the first important exhibition of his work in America in a Boylston Street Gallery.

The extraordinary fact that a man can pursue the avocation of a merchant until well on toward middle life, forsake that business to take up the serious study of art under the master Jean-Paul Laurens, exhibit in the French Salon and win the unqualified admiration of a majority of the French critics, lends singular interest to William P. Silva's work. Every one of his 50 landscapes bears the touch of an intimate and intense acquaintance with and appreciation of nature in her varying moods. Original conception, depth and breadth of handling, a rare luminosity and richness of color are the characteristics of these canvases, and when one considers what Mr. Silva has achieved in a short three years' study, one can but recognize him as one of that rare type, an artist born, not made.

C. Howard Walker is going to deliver a course of 21 lectures on the "Decorative Arts" at the Museum of Fine Arts during the winter. Application for tickets for the course should be made to Miss Katherine B. Child at the school for the Museum of Fine Arts.

There will be an auction sale at Libbie's on November 16 and 17 of dupli-

cate engravings, etc., belonging to the Art Museum. Among these are rare engravings, mezzotints, lithographs, wood engravings, color prints and "Chiaroscuro," also American prints and portraits. Among these are works by men like Aldegrevier, Bartolozzi, Canale, Daumier, Delacroix, Durer and many others. A catalogue of these works has been compiled by Mr. Emil Richter, curator of the print department at the museum.

CHICAGO.

The art schools at the Art Institute, the Academy of Fine Arts, and the School of Applied and Normal Art under Miss Emma Church in the Harvester Building, have developed a decidedly broader side in a cultural way than prevailed in art schools of the past. The faculties of all the institutions make a point of directing the amusements of students, arranging diversions for them. The monthly concert in which only artists of the first order take part has become a feature in showing the relation of music to painting. The Academy of Fine Arts, the second school in point of years, has been particularly progressive in the introduction of outside influences of a higher order. This school, which registers a rapid growth, is noted for its discipline and scholastic atmosphere, the students feeling the touch of teachers and the necessity of keeping up to the mark. The School of Applied Arts under Miss Church has a broad scheme under contemplation, a university of art culture. The system of instruction has met the approval of a large group of students. The Art Institute School shows an increase in numbers in all departments and the year has begun under the most favorable auspices.

The annual exhibition of China Painting of the Atlan Club will open at the Art Institute Nov. 16, and on Dec. 7 will come the annual exhibition of Art Crafts, and special exhibition of paintings by two southwestern artists, Frank Reaugh and Charles P. Bock, and by Edgar S. Cameron and Marie Gelon Cameron will fill the galleries until after Christmas.

A collection of 35 paintings of Southern California, by 16 artists of that region, has been hung in the New Gallery of which Mrs. Herman Hall has charge. The work is representative of Southern California, being the typical landscape and brilliant sunlight and shadows. The most distinguished canvas is "Wild Buckwheat-Matilija Canyon," by J. N. Gamble, and of an equal scale in the sense of broad painting are the landscapes of William Wendt, "Indian Flats," by Hanson Puthoff, is of striking merit, and other good works by William Lees Judson, Benjamin C. Brown, J. Bond-Francisco, S. G. Harris, Granville Redmond, C. Dorman Robinson, and Norman St. Clair are cheerful in color and in sunshine. E. A. Burbank, the painter of Indian types for an historical collection, contributes "Skong-O-Vah," the portrait of a Hopi. Mr. Sauerwein presents the only contrasting work, a procession of Indians in a blizzard, a remarkable and effective painting.

A new interest has sprung up in mortuary art, namely, memorial tablets, cinerary urns, and monuments. The stimulus has come from the commercial firms supplying the needs of the situation in works in bronze, marble or granite. The practical encouragement takes the shape of prizes in money, \$100 being offered in one instance to the sculptor presenting an artistic model meeting requirements. These works are to be far removed

from the traditional graveyard monument, and, while being ideal, designs are to be suitable when used as memorial works. The models entering competition must be exhibited in the Chicago Artists' collection in January at the Art Institute.

W. Scott Thurber is making preparations for an elaborate opening of his handsome new quarters on Michigan avenue. These will be the most luxurious and complete art galleries in the West.

No exhibition of portraits ever excited the same attention as that given to the group painted by Louis Betts, which was shown in O'Brien's last week. A continual stream of visitors went in and out the galleries, numbering into the thousands.

Moulton and Ricketts have opened their handsome establishment with a comparative showing of mezzotints from various sources and paintings of the same period.

The etchings of Charles Meryon in the galleries of Albert Roullier have drawn many visitors to the Fine Arts. The collection is a rare one and has put the art season in black and white under way under auspicious conditions.

The painter-etcher, Cadwallader Washburn, who recently went to Yucatan for the purpose of collecting material, has been obliged to return to Mexico City owing to the excitement and ill feeling against the Americans, called out by the recent "muck-raking articles" on peonage appearing in one of the magazines.

WASHINGTON, D. C.

Mr. V. G. Fischer brought from Europe two early Flemish paintings, one by Gheraert David, the other by an unknown artist. There is something very naive and very knowing in the early art of Flanders, and whatever the Flemish painters of the fifteenth century may have lacked, they were without doubt masters of their craft. As John Van Dyke has said, "In realistic detail, in landscape, architecture, figure and dress, in pathos, sincerity and sentiment the early Flemish art is unsurpassed."

Admirably are all these characteristics set forth in the two paintings which are now to be seen at the V. G. Fischer galleries. The work by the unknown painter is larger than usual for a primitive, and pictures the visit of the Wise Men, the favorite subject of Van Orley. The Gheraert David is a smaller painting, depicting the dead Christ and the mourning Mary. Again, in this painting is detail marvelously executed and most skilful brushwork.

Jas. Henry Moser brought back with him from Cornwall, Conn., a number of attractive water colors, although he was obliged to spend more time than usual this summer in recreation and rest.

KAISER'S ART EXPERT HERE.

Prof. Ludwig Justi, the young artist whom the Kaiser, last week, appointed director of the Berlin National Gallery, arrives Nov. 16 to make an inspection of the art treasures of America.

"One object of my hurrying up my visit to the United States," said Herr Justi to a reporter, "is to look at the loan exhibition of old masters from private collections in New York, especially the Rembrandts. My time is limited and I can only stay a fortnight. I hope American collectors will have the great kindness also to let me see any of their treasures not shown at the exhibition."

PHILADELPHIA.

With a high standard of work, the Academy throws open its doors on its eighth annual exhibition of miniatures, and seventh annual of water colors.

The present exhibition of miniatures, numbering one hundred and forty-five, renews the same agreeable effect of a Colonial interior, given in previous years. Antique furniture and Oriental rugs lend an extra charm to the setting of the miniature. The exhibits themselves represent, yearly, a broader scope, from the traditional miniature which limits itself strictly to the field of social portraiture, to the small pictures on ivory, handled along broad lines. At the introduction to the catalogue, by Mrs. J. Madison Taylor, reminds one: "The miniature began in the missals, developed into the portrait miniature, and is now becoming the picture in petto."

Of the paintings in petto, works are shown by Miss Alice Schille, "Girl With a Parrot," Miss Eda Nemrede, "Mae" and "Miss H;" Miss Sally Cross, "Mrs. Chase," and Mrs. B. P. Andrews-Ferum, heads of two children, touched with a little of the medieval angel selection.

More directly in the line of miniature are six by Mrs. J. Madison Taylor, treated in her usual distinguished manner, including portraits of Gifford A. Cochran and his son, Gifford, Jr.; four of Miss Sarah Yocum McFadden, who has a miniature of Mrs. Alfred Stengel, and one of Dr. H. B. McFadden; five by Miss Amy Otis, who is also represented in the water color exhibition by interesting portrait studies in chalk, and two by Miss A. M. Archambault in free and rapid-handing, and three of children by Miss Ellen Wetherald Ahrens.

The first choice of the exhibition is divided between William J. Whittemore's most charming and beautifully drawn nude, "In the Nursery," and Laura Goombs Hill's "Nymph." In her masterful limitations of her medium, and paints in a large way. She sends three other works.

The nudes are relatively more numerous than heretofore. All are treated in a strictly decorative way. Among them are: "Study," by Miss Ruth W. Brooks, of Manila, P. I.; "Traumerei," by Herman Deigendesch, and "Baignance," by Helen Winslow Durkee, who also sends two other miniatures.

Other exhibitors are Mrs. Charlotte Saint Gaudens, who sends four examples, among them a portrait of Percy MacKaye, the dramatist. Miss Helen Turner sends a charming "Harmony in Blue," and two other works, and Miss Lucy M. Stanton is represented by two southern character sketches, freely handled, and a portrait of her father, Mr. W. L. Stanton, Captain of Scouts, Wheeler's Cavalry.

Miniatures are also shown by Helen Josephine Baker, Johanna M. Boericke, Mary Brusall, Ella Shepard Buck, May Austin Claus, Katherine M. Cohen, Sally Cross, Helen A. Du Pont, Ludwig E. Faber, May Fairchild, Arthur Harlon, Clara F. Howard, Rhoda Holmes Nicholls, Evelyn Purdie, Maria J. Strean, Mary H. Tannahill, Mabel R. Welch and Alice Rushmore Wells.

The water colors, pastels, etchings, and illustrations in the Water Color Exhibition, number three hundred and sixty-two. There are an unusual number of important landscapes, which show definite movement, advance, and adventurous effort. This gives to the exhibition freshness and an experimental atmosphere.

Thomas P. Anshutz holds the place of honor for his pastel portrait of Miss Edith McMurtrie.

EXHIBITION CALENDAR FOR ARTISTS.

NATIONAL ACADEMY OF DESIGN, 215 West 57th Street.

Winter Exhibition.

Works received Nov. 22, 23.

Opening of Exhibition Dec. 10.

Closing of Exhibition Jan. 9.

YE HANDICRAFTERS CLUB, 257 CARLTON AVE., BROOKLYN, N. Y.

Annual Arts and Crafts Exhibition.

Exhibits received at 14 Nevins St. . Nov. 22.

Opening of exhibition Nov. 26.

Closing of exhibition Dec. 4.

SOCIETY OF WESTERN ARTISTS.

Fourteenth Annual Traveling Exhibition.

Entry blanks must be sent to Society of Western Artists, care R. P. Bring-

hurst, 1820 Locust St., St. Louis, Mo., before Nov. 20.

Exhibits (express charges prepaid) received, 1820 Locust St., St. Louis, Mo., Nov. 29-Dec. 1.

AMONG THE ARTISTS.

Frank A. Bicknell returned this week to his Sherwood studio after a month on the Maine coast. He spent five months in Old Lyme.

Solon H. Borglum is still working at Silvermine, Conn., where an artists' colony is established, having begun a large group, which will take some time in the finishing. Mr. Borglum has just completed some work in marble on the Bureau of American Republics in Washington, and is preparing the unveiling of the Backus Memorial, which he made for Packer Institute in Brooklyn.

Ray Lindheim is showing at her studio, No. 27 West 67th Street, several interesting paintings and sketches made at Lyme, Conn., the past summer.

Roswell M. Shurtleff has returned to his studio, No. 44 West 22d Street. Mr. Shurtleff says: "I hate to exchange the woods and mountains for the noise and rush of the city."

De Witt M. Lockman has returned to his studio, No. 50 West 39th Street.

George Inness, Jr., has left his studio at Cragmoor and has gone to Tarpen Springs, Fla., for the winter.

Silas Dustin has returned to the city and has reopened his studio, No. 124 West 23d Street.

Writing from Madrid, Victor D. Hecht says: "After an enjoyable trip through Holland and Spain my thoughts are turning toward the West. I expect to be in New York early in December."

Frederick Crane has returned from Dorset, Vt., and has taken a studio in the "Gainsborough," No. 222 West 59th Street.

Percival Rosseau returned from Paris on La Savoie on Monday. After the close of his exhibition, which opens at the Knoedler Galleries on Monday, he will go South and West to paint hunting scenes.

A. Mucha has returned to New York. He has signed a contract to design and paint the mural decorations for the new municipal building in Prague, Bohemia. For the present he will conduct the sketch class at the New York School of Applied Design for Women. The more advanced students both in the life and decoration classes will work under him.

Agnes McCahill is working on a portrait bust of the Rev. John B. McGrath of New York.

Charles Keck has moved to No. 148 West 36th Street, where he is at work on the Soldiers' and Sailors' Memorial of Allegheny County, Pittsburg.

John J. Boyle, the sculptor, is completing his decorations for the Emigrant Industrial Savings Bank at Nos. 43-51 Chambers Street, New York. Mr. Boyle is also working on a Carol Beck memorial medal for the Pennsylvania Academy.

George Cohen has returned to his Carnegie Hall studio from his summer vacation. He is now at work on a portrait of Mrs. Sidney Prince of New York.



THE PANTHER HUNT.

By Percival Rosseau (Salon 1906).

Exhibited Knoedler Galleries.

Hans Kownotzki, the well-known German portrait painter, who has a studio at No. 57 West 57th Street, is painting a portrait from life of the American Ambassador to Germany, Dr. D. J. Hill.

J. A. Holzer is engaged on a series of windows for the Central Congregational Church of Providence, R. I. Mr. Holzer has brought with him from Europe a number of antiques. An especially interesting one is of three Roman figures which were found in the ruins of the Roman Catholic Church in Lucelli, Switzerland.

Wilhelm Funk recently returned to New York from San Francisco, where he went after an extensive tour through Europe. In Paris he painted a portrait of Mrs. Ernest Wiltsee and child. He is now working on a portrait of Miss Barbara Holt of Philadelphia.

Leonard M. Davis is holding, until November 15, an exhibition of recent palette-knife paintings of Alaska at the Powell Gallery, No. 983 Sixth Avenue.

Daniel C. French has just returned from Lincoln, Neb., where he went to inspect the site on which his statue of Abraham Lincoln is to be placed. Mr. French is also working in his McDougall Alley studio on a memorial for the late Marshall Field. It is a heroic female, seated figure, representing Truth and Integrity. The model for the equestrian statue has been placed on the pedestal on the Smith Memorial Arch at Philadelphia. The companion, which was to have been made by J. Q. A. Ward, has been turned over to Mr. French. Mr. Ward's age incapacitating him from filling the contract.

Robert Reid paid a visit to his old home, Stockbridge, Mass., this summer and made sketches for a memorial painting to his parents that he is placing in the public library there.

An international exhibition of bas-reliefs will be held at the Numismatic Society of America's rooms early next year. Many European artists have promised to participate.

Dana Pond gave a tea in his Bryant Park studio, No. 80 West 40th Street, on Tuesday, to exhibit his latest work, "Portrait of Miss Helena Demarest" of New York, a brilliantly painted and admirable work.

Among those present were: Mrs. Warren C. Demarest, Mrs. Dunlap Hopkins, Mrs. Burke Roche, Mr. and Mrs. Frank Sprague, Mrs. Harvey Shipman, Miss Nellie Pond, Mrs. Raymond Lasher, Mrs. Jules Bache, Wilhelm Funk, Emil Fuchs, Carle Blenner, Messrs. Frank and Morris Roche and Mr. and Mrs. Duncan Bell. Mr. Pond is painting a portrait of Mr. Henry Lozé, former French Ambassador at Vienna. Later he will exhibit some pictures of peasants which he painted at Pont Aven, Brittany, last summer.

J. Scott Hartley is at work on an ideal group of mother and child.

William Cotton's picture, "The Little Princess," which took the first Hallgarten prize two years ago, has been awarded a medal as the best picture in the Dallas, Texas, exhibition.

The Kit Kat Club will hold its annual exhibition and smoker in the club rooms, 13 East 14th Street, on November 19 and 20. The smoker will take place on November 20 at 8 P. M.

WATER COLOR SALES.

Twenty pictures from the Water Color Club's Exhibition, now on at No. 215 West 57th Street, were sold, last week, for an aggregate sum of about \$1,600.

Charles Warren Eaton's "The Jungfrau" has been sold for \$400, and Hilda Belcher's prize picture, "The Young Girl in White," which received the Beal award of \$200, for \$300. Other sales include "Drifting Mist," by John Huffington, \$150; Henry C. White's "Boats at Anchor, Evening," \$100; "The Harbor," by Anna Fisher, \$75, and a picture of the exhibition at the University Settlement, New York, by Jerome Myers, \$75. In this picture the artist has painted a portrait of himself, a marine by Henry B. Snell and a figure piece by Hugo Ballin. A young artist from Brooklyn who is represented for the first time in the New York Water Color show, has sold four pictures out of five water colors exhibited. There has been a good attendance at the exhibition, which will continue until November 21.

SCULPTORS WILL COMPETE.

An international competition for a Goethe monument for Chicago is to be held here soon. Eight sculptors are invited and will be paid for their designs. Two Americans are among them, Albert Jagers of New York and Hans Schuler of Baltimore. Other competitors are Hahn of Munich, Lederer of Berlin. The jury will also be international. Designs will be exhibited in prominent cities here and abroad. The statue must be an ideal presentation of Goethe's spirit.

NEW GALLERIES FOR MUSEUM.

The Metropolitan Museum will probably find use for a large share of its \$2,250,000 bequeathed by the late John S. Kennedy in the erection of a building for the proper exhibition of many valuable collections that have hitherto been stored for lack of sufficient exhibition room.

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Advertising Rates on Application.

The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

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Ed. Schulte . . . 75 Unter den Linden

BRUSSELS.

Crédit Lyonnais . . . 84 Rue Royale

LONDON.

American Express Co. . . Haymarket St.
Allied Artists' Ass'n . . . 67 Chancery Lane
Charles Chenit Co. . . 183A, King's Road, Chelsea
W. M. Power . . . 123 Victoria St., S.W.
W. E. Spiers . . . 36 Maiden Lane, W.C.
Sunday Times . . . 7 Essex St.

PARIS.

Brentano's . . . Avenue de l'Opera
American Art Students' Club . . . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie. . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 81 Boul. des Italiens
Comptoir National d'Escompte . . . 2 Place de l'Opera
American Art Association . . . Notre Dame des Champs
Munroe et Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel

REMOVAL NOTICE.

The office of the "American Art News" has removed to 18-20 East 42d Street. Telephone. 4457 Murray Hill.

THE WAX-BUST CONTROVERSY.

We gladly give space this week to an interview with M. Jacques Seligmann, the noted antiquaire, and whose judgment on any art subject is most valuable, and to a letter from Mr. Louis Ehrich, the well-known dealer and connoisseur, on the subject of art expertism, the questioned infallibility of which we discussed last week.

Both the interview and the letter, it seems to us, strengthens our position, namely, that there is no such thing as infallible expert testimony on art works. The weight of evidence in Dr. Bode's favor in the now famous wax-bust controversy, is assuredly strength-

ened by M. Seligmann's testimony, but even M. Seligmann will, we think, admit that there is still a chance of Dr. Bode's being mistaken. The attitude toward Dr. Bode of certain newspapers and friends that he is infallible, a sort of Pope of art, so declared by this self-constituted ecumenical council, seems to us unwise.

Let us admit that the greatest and best expert may be at times mistaken, and follow the advice of the writer in the Evening Post on "The Gentle Art of Making Art Forgeries," whose admirable essay we reprint in another column.

SOME GREAT ART SALES.

The season promises to be one of surprising art sales. The dispersion of the furnishings and decorations of the Smith-Whitney mansion in New York will be followed or preceded, in all probability, by the sale of the modern pictures owned by the late Mr. Henry of Philadelphia, who paid \$50,000 for a small Millet at the Martin sale last winter, and the dispersal of whose first collection two years ago was a notable event. Then may come the sale of the Yerkes pictures and art objects, and those of several other important collections is rumored. At least two large collections of "Old Masters" are soon coming from England and Germany for sale at auction in New York in the early winter.

Meanwhile, the dealers, notably the Duveens and the Blakeslee Galleries, have disposed of several notable pictures at private sale of late for record prices, and the latter added to the importance of the opening of the new Boston Museum on Tuesday by the showing, for the first time, of a replica of Van Dyck's famous portrait group of Charles I. and children, sold by them to the late Mr. Evans, of Boston, two years ago, and which, through his will, came to the museum.

Truly, the art business in America, after over two years of disastrous depression, is, in the slang of the day, "Moving some."

METROPOLITAN MUSEUM.

At the last regular meeting of the board of museum trustees in October, George Blumenthal, Henry C. Frick and Howard Mansfield were elected trustees in the place of John Crosby Brown, Charles F. McKim and Rutherford Stuyvesant, recently deceased. Howard Mansfield was elected treasurer of the board to fill the unexpired term for the present year. Henry Clay Phipps and George D. Phelps Robbins were elected fellows in perpetuity.

By the will of the late Mrs. Emma A. Tillotson the museum has received \$10,000, which has been added to the general endowment fund.

Among the notable recent accessions are Greek and Italian Renaissance sculptures. Among them are the marble head of a "Laughing Boy," by Antonio Rossellino; "The Old Market Woman," a marble statue by a Grecian sculptor, and the bronze reclining figure of a boy by Andrea del Verrocchio, of the Florentine school. "The Laughing or Singing Child," by Rossellino, is the third example of this Florentine master represented in American collections.

Rossellino's bust of the youthful Christ, from the Hainauer collection, is

owned by Mr. J. Pierpont Morgan, and the second work to come here was the head of St. John, belonging to George Blumenthal. Although supposed to be only a fragment from an altar relief—presumably of the Virgin and Child, surrounded by angels—it is a complete work in itself.

Del Verrocchio's reclining boy, after Donatello, is said to be the only genuine work from the sculptor's hand in America with the exception of the terra cotta bust of Lorenzo de Medici in the collection of the late Quincy Shaw of Boston. Verrocchio is the sculptor of the famous Putto with the Dolphin at Florence.

Through the income of the Rogers fund the museum has purchased an extraordinary specimen of Greek art, a marble statue entitled "The Old Market Woman," representing an old peasant woman offering farm products for sale. The statue shows the marks of vandalism. It was found in an old cellar in Rome. The marble itself is of the Greek variety, has a beautiful old ivory tone, and the surface is remarkably fresh.

Other sculptures acquired include a marble statue of a Virgin and Child of the Florentine school; a bronze statuette of Mercury, by Giovanni de Bologna; a bronze statuette of Diana of the French school, seventeenth century; a bronze group of Venus with Cupid, of the Italian school, sixteenth century, and a terra cotta relief of the Virgin with angels, by the master of the Pellegrini chapel of the Italian fifteenth century.

Among the new paintings are "The Crucifixion," by Gerard David; "The Inn," by Van der Velde, and the original sketch of Gericault's "The Raft of Medusa."

Two cassone fronts, "Scenes from the Story of the Argonauts," school of Francesco Pesellino, Florentine, fifteenth century, are a gift from Mr. Morgan. Mr. Morgan has also placed in the museum as a loan the Marsden Perry collection of 227 Chinese porcelains, one of the important collections in this country. It will be added to the Morgan collection in the Chinese porcelain room. A Spanish alabaster altar piece of the fifteenth century has been presented to the museum by Mr. Morgan, although it is not on exhibition.

BOSTON MUSEUM OPENED.

To celebrate the completion of the new Museum of Fine Arts, on Huntington Avenue, at the edge of the Fenway, a conference of officers of various museums was held Tuesday afternoon in the trustees' room of the building. After the director, Arthur Fairbanks, had explained to the visitors the principles of arrangement of the new museum, emphasizing particularly the division of collections in each department into historical periods, brief addresses were given.

Among the speakers were Frederick A. Lucas, curator in chief, and Franklin W. Hooper, director of the Brooklyn Institute of Arts and Sciences; H. W. Kent, assistant secretary of the Metropolitan Museum, New York; John W. Beatty, fine arts director of the Carnegie Institute, Pittsburg, and A. H. Griffith, of the Detroit Museum.

Mr. Beatty spoke on the international exhibitions of paintings which have been held at the Carnegie Institute at Pittsburg. His interesting remarks will be published in full in the next issue of the AMERICAN ART NEWS.

The new structure in which the collections are now all in place, is a classic building of granite, with pillared front and two great wings. The collections are so arranged as to secure a maximum of light and of accessibility. The building will be opened to the public on Monday.

A TALK WITH M. SELIGMANN.



M. JACQUES SELIGMANN.

M. Jacques Seligmann, the well-known antiquaire and connoisseur of Paris, who is now on a visit to his New York house, in conversation with a representative of the AMERICAN ART NEWS yesterday, said: "The art season here will be a good one. We have had an extraordinary season in Europe, and we have been commissioned to bring over our very best articles. I am pleased to say we sell them easily. The recent tariff delays will soon right themselves. Personally I have not had much trouble. The conditions are excellent. There is absolutely no market for anything but the very best, and when we get high-class articles in we sell them at once."

"What do you think of the Hudson-Fulton exhibition at the Metropolitan Museum, M. Seligmann?"

"Astonishingly good," M. Seligmann replied. "It is a remarkable assemblage of great pictures."

"What is your opinion of the controversy over the wax bust bought by Dr. Bode for the Berlin Museum?"

"I've seen the bust," said M. Seligmann, "and unhesitatingly assert that it dates from the sixteenth century, and was not made by the English sculptor Lucas. The wax is not of the same color as that used by Lucas. When a young man I saw many waxes of Lucas, so I am in a position to judge. I don't know why the attack has been made upon the bust, except if it is a pretext to discredit Dr. Bode as an art expert."

THE VENICE EXPOSITION.

Mr. Whitney Warren, the well-known New York architect, just in from Europe, speaks of the recently closed art exposition at Venice as follows:

"There was a wonderful display, in general, of all countries at this exhibition, the finest, I think, of its kind I have ever seen of contemporaneous work, both as regards the works exhibited and the manner in which they were shown. It is a great pity that in New York it is impossible to transport in its entirety such an exhibition, simply because there is no place sufficiently large to hold it. The benefit to artists and the public of this country would be immense could such a manifestation of art be held here."

As regards the American exhibit, which was in a room by itself, so that it formed a unit, as did all the other countries, it was not up to the mark. Messrs. Child Hassam, Thomas Dewing and John Sargent were the only ones who sent their best work. The rest of the exhibition was indifferent. In the other countries only the strongest work of their artists was sent, and the comparison was not favorable."

This is hard on the Academy of Design Jury, which selected with great care and trouble and sent to Venice what was thought to be a most representative collection of modern American pictures.—Ed.]

LONDON LETTER.

London, November 3, 1909.

Can it be possible that so erudite a personage as Dr. W. Bode, director of the Berlin Museum, has been caught napping? Everyone here is talking of the singular circumstances which have arisen in connection with the much-discussed purchase of a wax bust made by Dr. W. Bode during his recent visit to London, which he was inclined to attribute to Leonardo da Vinci. Mr. C. F. Cooksey, of Southampton, endeavored to prove that the supposed Renaissance bust was made by a versatile London sculptor, Richard Cockle Lucas, about the middle of the last century. Berlin, as you know, quite naturally refused to take Cooksey seriously, but Mr. Felix Joubert has evolved the theory that Buchanan had taken the wax bust to be reproduced as a picture, for which there would have been a better market at that time. He also declared that exposure in a garden (which Mr. Cooksey mentioned to account for the damaged lower part) would have completely ruined the bust and that the tempera painting would have been washed away. It was at this point that Mr. Konody was asked to investigate the facts at Southampton. Accordingly he journeyed down there, where he interviewed Mr. Albert Durer Lucas, son of the supposed author of the bust. Mr. Lucas, Mr. Konody tells us, is an octogenarian, but still in possession of all his faculties and able to carry on his artistic pursuits. The house is full of his father's works. "Reliefs, medallions, statuettes and busts, complete and fragmentary pieces, line the shelves and fill the cupboards and showcases. Almost without exception these works are executed in wax, white wax of the kind used in the Berlin Masterpiece." Apparently most of the work was copies from the antique, somewhat uninspired, with the exception of a relief of a head of Jupiter, enlarged from an antique coin, and a much injured group. "The Massacre of the Innocents," apparently original, which showed, so Mr. Konody declares, exceptional knowledge of the essential quality of great sculpture. Mr. Konody examined carefully reproductions of the bust and compared them with the tracing of the picture and was struck by a fact which seems very significant. That the bust full face is entirely Leonardesque; that is, the position taken from the picture, but that in profile it has a decidedly classical feeling. As he points out, in the full face Mr. Lucas would be able to make a close resemblance to the picture, but having to draw on his own imagination for the profile he would naturally revert to the more familiar classic treatment. In addition to this there is the evidence of the sculptor's son, who declares that it is his father's work and that he himself, then a lad of eighteen, helped his father by preparing the material for the casting and also painted the flowers in the woman's hair, and states positively that oil paints were used and ridicules the idea that tempera or water color could have survived sixty years.

The experts who pronounce in favor of the bust being the work of Leonardo do not deny its being the one known to Messrs. Cooksey and Lucas, but state that Lucas was not the author.

REMOVAL NOTICE.

The office of the "American Art News" has removed to 18-20 East 42d Street. Telephone, 4457 Murray Hill.

THE ART OF BUYING FORGERIES.

We are in no position to say whether the wax bust recently bought by Director Bode of Berlin as a Leonardo was actually modeled by a Victorian sculptor named Lucas. But we do know that even if the story be true, it is a case not for mockery but for an admiring sympathy. It takes pluck to pay down public money for a beautiful nondescript object, to take the chances of deception and subsequent ridicule. It is because Director Bode takes such chances and makes his mistakes valiantly that he is the best buyer in Europe and his museum the richest, at the smallest cost, of all recent foundations.

Indeed, is there any better test of the efficiency of a museum director than a record of buying sufficient forgeries? Enough, mind you; not too many, for such lapses are expensive. But enough at least to prove that he has the courage not merely of his knowledge, but of his instincts; that he responds keenly to a beautiful object, and will incur the hazards of its possession. In other words, the museum and the collector who never buy forgeries will rarely buy masterpieces and when they do will inevitably pay the highest price. The vagaries and blunders of such adventurers of the beautiful are so much evidence that their souls are alive. Dr. Bode has never failed to give such demonstration.

On a memorable occasion he discovered in his storeroom a Leonardesque altarpiece—mark the recurrence to this master—a thing of small beauty, and straightway promoted it to the galleries. The occasion was seized by the rival critic, Giovanni Morelli, who harped upon this indiscreet enthusiasm until a "Bode Leonardo" became almost as notorious among scholars as that staple article of commerce, "an Omaha Van Dyck," is among picture dealers. But, as we have said, this comminatory way with erring experts fails to take into account the temperamental nature of their judgments. Science and dispassionate observation may be three-quarters of the battle, but the other quarter is a primitive and quite instinctive craving for beauty akin to that of the artist. This passion is naturally fallible, but it is also indispensable. Accordingly, it is better not to gloat over the blunder of a great expert, but to inquire how such a lapse comes about. To retrace the steps of error may be a lesson not only in human nature but also in charity.

In most cases, your expert need not fear the forgery. It is the work of an artist of a sort—otherwise it is wholly negligible—who has his own characteristics. One comes, in short, to know the forgers just as one does the masters themselves. There is, however, one moment when a falsification is really formidable, that is when it is unique in its class and seen for the first time. The strength of the expert is that he can visualize the memory of thousands of fine and real objects, confronting there-with any unfamiliar work of art that may come along. But what if the newcomer have no analogue in his experience? Then, evidently, the very basis of expertise is missing, and judgment must be passed by a kind of inspiration, which naturally is subject to error.

This seems to have been the case with Dr. Bode in his recent mishap. Some fifty years ago, we are told, an erratic sculptor of talent, Richard Cockle Lucas, at the instigation of a dealer, did a wax bust, borrowing the forms of a Leonardesque painting. The bust disappeared only to emerge some time ago as a bargain at a provincial sale. In London, it found admirers and rose to a price of £150, to pass eventually into Dr. Bode's hands in the thousands. Now what was he to do in the circumstances? Point of comparison there was none. The single wax bust of fine quality—that of Lille—is not by Leonardo and even its period is unsettled. Old painted wax is so rare that the effect of age upon it is not thoroughly understood. Dr. Bode had seen no other work of the versatile and forgotten Lucas. All the criteria of sure judgment were absent. What was he to do? Let a rival director pick up a possible Leonardo at a derisory price—or take the chances? He chose the perilous course and though his opinion was apparently wrong, we hold—observing Taine's fine and true distinction—that his judgment was right. A man is judged not by his weaker moments, but by his career as a whole, and if he had bought half a dozen Lucases, the Kaiser Friedrich museum would still be deeply in his debt for the money he has saved through thousands of shrewd and timely purchases. Now that Lucas has been disinterred, the matter is simple. It is easy enough for the rest of us to be wise at Dr. Bode's expense. As for Lucas, he may even establish an independent reputation like the Italian archaizer Bastianini, or the Russian Rukhomaski of Tiara fame.

These mishaps are the chance of the

game, and the buyer of works of art who admits no defeats is either a sad dissembler or an incompetent. The real difficulty in museum management is not the occasional slips of directors and curators, but the timidity that demands certitude all the time. Connoisseurship being itself an art and not an exact science, certitude cannot always be had, and the opportunity missed by caution is grasped by audacity. The museums that need reform are not those that occasionally indulge in forgeries, but those that so cramp their purchasing power by the ignorance and timorousness of committees that paralysis ensues.

ON EXPERT TESTIMONY.

Editor AMERICAN ART NEWS.

Dear Sir—Your editorial on "Are Experts Infallible?" in last issue of ART NEWS, is interesting and just, yet I fear that you are creating a wrong impression. It is certainly true, as you say, that "no expert is infallible." Human judgment is liable to error in every field. There is probably no judge on the bench who has not at some time made a misinterpretation of the law. Yet that would not constitute a reason for casting a general doubt on the decisions of our courts. We are none the less justified in believing that in the preponderating majority of cases the conclusions of our judges can be safely accepted. So with art experts. In the field of "Old Masters" most of the artists comprised in our Renaissance period from 1400 to 1800, have such pronounced characteristics that an expert can make an absolutely correct attribution. Occasionally, however, a painting turns up which differs from the ordinary work of the master, and which consequently leads to difference and uncertainty of expert opinion. Let me illustrate: The portraits and still-life pictures of Mr. Wm. M. Chase are very characteristic and easily recognizable. Three hundred years from now, an expert student of the art of this period will have little difficulty in correctly attributing them, even if the signature has disappeared. Some years ago, however, Mr. Chase painted a few tiny landscapes which greatly differ from his later work. It is very possible, and in fact probable, that in the twenty-third century these paintings may greatly trouble the experts of that time.

The great temptation in the art field—and it is that which most frequently leads to error—is the overwhelming desire to attribute pictures to great names. This comes from the unfortunate fact that the majority of our art collectors buy names instead of pictures. A poor picture which can with hesitancy be attributed to Rembrandt, is preferred to a splendid painting which can with certainty be attributed to Bol. Art experts—especially those who purchase for museums—are somewhat under the same influence. They are naturally eager to capture a great name. Hence an occasional lapse of judgment. As a whole, however, the opinions of our recognized experts can be followed with safety. Every buyer should bear in mind that the most important of all things is that the work should be of the period and fully worthy of the master to whom it is attributed.

Yours truly,
LOUIS R. EHRICH.

THE LANNA SALE.

(Special cable to American Art News.)

Berlin, Nov. 9.—The long-anticipated auction sale of the art collections of Baron Lanna, of Prague, opened here to-day with record prices. The sale will end November 16.

Several of the most important numbers were secured by Seligmann & Company, of Paris and New York.

Among their most important acquisitions were No. 75, a XVIth century Limoges plate representing Descent of Christ from the Cross, for which they paid \$577.50; No. 65, an enameled XVth century copper plate, after Leonardo da Vinci, secured for \$1,286.25; a double gold XVIth century ring, \$787.50; Nos. 76-77, two Limoges plates, XVth century, by Jean Penicaud, representing Christ carrying the cross, and "The Crucifixion," \$11,812.50; a Limoges XVth century plate, representing Christ in Gethsemane, by Monvaerni, \$17,850; No. 86, a XIIIth century Limoges plate, copper plated with gold, \$5,512.50, and No. 87, a wooden reliquary, carved and enameled in colored metals, Limoges XIIth-XIIIth centuries.

PARIS LETTER.

Paris, November 3, 1909.

At a sale conducted by M. Coulon, at the Hôtel Drouot, a French drawing of the XVIIIth century fetched 1,600 frs, while M. Fournier made 1,880 frs on a small sideboard of the Louis XVI. period, and again M. Coulon 2,540 frs on a bedroom of the same period.

The sale is announced for the last days in November of the atelier of M. Jacquet, the well-known painter who died last summer. The paintings, drawings and etchings will be disposed of at the Salle Petit under the direction of MM. Boudin and Lair-Dubreuil, while the curios and furniture will be dispersed at the Hôtel Drouot by MM. G. Petit, Duchesne and Duplan.

A collection of color etchings is now on exhibition at the Petit Gallery. Ninety-one artists have sent about four hundred etchings, which form a very harmonious collection of the highest grade. M. Lucien Gautier's views of Paris are extremely striking, and there is magnificent treatment in M. Henri Jourdain's "La Grille du Parc," while "La Seine près de Rouen," by M. Camille Fonce, is a masterly piece of landscape. There are also delightful heads of women by M. Abelin, and good portraits by M. Etienne, which add to the intimate charm of that choice exhibition and justify its popularity with true artists and well-informed amateurs.

The fifth "Salon de la Société des Artistes Décorateurs" will be held next February at the "Pavillon de Marsan," and will comprise, in addition to specimens of furniture, many decorative paintings of a decidedly modern character.

Another interesting exhibition is the eleventh Salon d'Automne, opened last Saturday at Bordeaux by the "Société des Artistes Girondins," with an attractive section, exclusively consecrated to humoristic art.

Much hostile comment is being elicited in many quarters by the recent decision of the trustees of the Louvre Museum to have most of the paintings there put under glass. The most authorized protest comes from M. Armand Point, a member of the Louvre Museum restoration committee, who writes that a painting loses all its qualities once it loses contact with the surrounding air, while glass does not constitute a protection from possible lacerations, but would rather make any injuries resulting therefrom more apparent and more difficult to repair. It is probable that this most unartistic measure will soon be repealed, and a charge of a franc made for admittance, with the hope that it will keep out of the Museum loafers and evildoers.

The death is announced of a talented sculptor, Tony Noël, the much appreciated author of "Cassandre" and "La Plainte d'Orphée," and of Henri Belletier-Desfontaines, the decorator, the founder and vice-president of the "Société des Artistes Décorateurs."

Paul W. Bartlett, vice-president of the American Art Association, is still in Paris, where he is planning his winter's work at his new official studio at Washington, D. C.

Paul E. Ullman has transferred his studio to an old picturesque building in rue du Cherche-Midi.

Some beautiful specimens of old Italian porcelain are at Messrs. Hamburger Fres, who are also expecting important specimens of art tapestries of the best Gobelines period.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Brooklyn Institute of Arts & Sciences, Eastern Parkway.—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Century Club, 7 East 43d Street.—Admission by card. Paintings by artist members, to Nov. 14.

Cottier Galleries, 3 East 40th St. — Paintings of the Barbizon and Dutch Schools.

Duveen Galleries, 302 Fifth Avenue.—Original Wedgwood pottery, consisting of the combined collections of the late Lord Tweedmouth and Sir Percy Sanderson.

R. Ederhimer, 4 West 40th St.—English Mezzotints during November.

Ehrich Galleries, 465 Fifth Ave.—Special display of Dutch pictures of the XVIIth Century.

Folsom Galleries, 396 Fifth Ave.—Miscellaneous exhibition of the works of leading American artists.

Kit Kat Club, 13 East 14th St.—Annual Exhibition, Nov. 19 and 20.

Knoedler Galleries, 355 Fifth Avenue.—Animal pictures by P. Rosseau.

In the Lower Gallery—Marines by Carlton T. Chapman, and sporting prints by C. W. F. Mielatz.

Macheth Gallery, 450 Fifth Ave.—Paintings by Albert Lucas, to open Nov. 18.

Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission, Mondays and Fridays, 25 cents. Free on other days.

Metropolitan Museum.—Hudson-Fulton Memorial Exhibition, to Nov. 30.

Montross Gallery, 372 Fifth Ave.—Annual water color and pastel display by American artists to Nov. 20.

National Arts Club, 119 East 19th Street—"Books of the Year." Through November.

N. Y. Water Color Club, 215 West 57th St.—annual exhibition to Nov. 21. Admission, 25 cents.

Powell Gallery, 983 Sixth Avenue.—Paintings of Alaska by Leonard M. Davis.

Scott & Fowles Galleries, 590 Fifth Ave.—Masterpieces from the notable collection owned by Mr. Charles P. Taft, of Cincinnati, Ohio.

Teachers' College, 525 West 120th Street—XVI. and XVII. century samples, owned by Mr. George A. Plimpton. Through November.

Union League Club—Admission by card. Paintings from the collection of Mr. M. C. D. Borden.

Wunderlich Gallery, 220 Fifth Avenue.—Lithographs by Whistler. Through November.

EXHIBITIONS NOW ON.

Samples at Teachers' College.

The exhibition of educational objects at Teachers' College, arranged with special reference to the work of the new school of household arts, which opened in the new building at the beginning of the year, is attracting many visitors. It consists of a large part of the valuable collections of seventeenth, eighteenth and nineteenth century samplers owned by George A. Plimpton, of this city, representing the needlework of girls in various parts of America and Europe during a period of about two hundred years. This special exhibit will close on November 30.

The museum is also showing some permanent accessions which were purchased in Europe last summer by Professor D. E. Smith, director of the museum.

Moderns at Cottiers.

For the first of a series of season exhibitions at the Cottier Galleries, No. 3 East 40th Street, Mr. Walter P. Fearon has selected and hung a number of Barbizon and modern French and Dutch pictures of unusually fine quality, together with several good American canvases by Bunce, Chase, Mary Cassatt and Hassam, the last of which hang by themselves in the outer gallery.

The Barbizon comprise two examples of Troyon, "Cattle," a rarely fine canvas, beautiful in color and very luminous, from the Barker and Galloway collections, and shown at the Art Treasures display in Manchester in 1878, and a smaller work, "Forest Glade"; four Corots, "The Ford," from the Staats Forbes collection; "Village Street Scene," "Silent Evening" and "Richmond." Two admirable Daubignys, "Bridge at Nantes" and "Un coup de Vent," from the Alexander Young collection; two Jacques, both of superior quality; one "Cocks and Hens," most interesting, formerly owned by Mr. Lehman of New York; two superb Van Marckes, "Pastures," from the Mahler collection of Amsterdam, and "Normandy Coast," from the Le Cocq collections, and a good Diaz, "Turkish Children."

There are two Millets, a small "Mother and Child," formerly owned by William Ladd of Portland, Ore.; a large and fine coast scene shown in the lower gallery, and also in the same gallery an exquisite small figure work, "The Swimmers," splendid in color and superb in action.

The Dutch pictures comprise a small Mauve water color from the Staats Forbes collection, and two examples of Jacob Maris, one an unusual figure piece, "The Sisters," from the Hamilton Brown collection, and a "Dutch Interior," from the collection of Mrs. J. Hartman. A fine typical landscape by De Bock must also be noted. The display is one of the best and choicest of its kind seen in New York in many a day, and will appeal strongly to connoisseurs.

Water Colors at Montross.

Water colors and pastels to the number of forty-seven by sixteen American artists make up the annual exhibition of these works in the light medium and colored chalks which Mr. Montross is accustomed to offer at his galleries, No. 372 Fifth Avenue, at this season. The display, which will close next Saturday evening, is exceptionally good this year. It would be notable if only for the five dainty and charming examples of John La Farge, six of those rich-colored, feeling and rarely appreciative Samoan scenes, which mark his best period. Here are the exquisite "Twilight Moonrise Over Aorai Mountain," an iridescent dream; his "Apple Blossoms," so delicate in color, and his graceful "Study of Tonga Girl with Fan." From the versatile and always interesting brush of William M. Chase are two Shinnecock outdoors, low in tone, clear in air and delicate in color, full of the sea, and a characteristic, broad and strong little figure work, "Lady in Black." A poetical, soft-toned landscape by C. M. Dewey, tones in well with two admirable and characteristic landscapes by W. L. Lathrop. From Childe Hassam come four good canvases, the "Isles of Shoals," beautiful in color, the best, and T. W. Dewing has a silver print female head and a typical soft, delicate study of a seated woman. Three characteristic Daingerfields—one, "The Silent Hills," full of poetry, and five Gruppes, all typical, "A Breezy Day," rich in color quality,

and "Coming from Pasture," an excellent figure work, are all worth close attention.

Seven far-western landscapes represent the strong brush of Phinister Proctor, and two marines with mermaids, both beautiful in drawing and quaint in conception, typify George W. Maynard. The poet painter, Tryon, is at his best in a delicious coast scene, "Sand, Sea and Sky," and "Connecticut Hills in Winter," and J. Alden Weir shows two of his also poetical and diaphanous landscapes, "Morning" and "Summer."

Four landscapes by George Alfred Williams, two somewhat Tryonesque, two clever and beautiful little outdoors by Henry C. White, a rarely beautiful colored marine, "Rose Island Light," by C. W. F. Mielatz, and a characteristic scene, "House and Willows," by Alexander Schilling, complete the list of numbers in this dainty display, characterized by unusual taste in selection and rare refinement of treatment and color.

Engravings at Ederheimer's.

At R. Ederheimer's Print Shop, No. 4 West 40th Street, a collection of very rare English mezzotints is on exhibition through this month. Conspicuous among these, and one of the most important mezzotints ever made, is that of "Mrs. Carnac," by J. Raphael Smith, after Sir Joshua Reynolds. Others after the same painter are "Diana, Viscountess Crosbie," by Wm. Dickinson; the "Hon. Miss Monckton," by John Jacobé; "Lady Cornwallis," by James Watson; "Viscountess Duncannon," by J. Grozer; "Georgiana, Duchess of Devonshire," by Valentine Green, all very lovely, and two charming children, "Lady Catherine Pelham Clinton" and "Lady Caroline Montagu," by J. Raphael Smith. Also after Sir Joshua Reynolds, by Doughty, is the rare print of Dr. Samuel Johnson.

The "Right Hon. Lady St. John," by W. W. Barney, is after Hoppner, as is also the famous print of "Sophia Weston," of Fielding's novel, by J. R. Smith. "A Jewish Rabbi" and "The Standard Bearer," both after Rembrandt, by Wm. Pether, are beautiful prints, in the first state before all letters.

Oils at Century Club.

At the first exhibition this season of oils at the Century Club the place of honor was given to "The Awakening," by Carroll Beckwith, a beautifully painted female, nude, just waking from sleep, while a streak of light in a dark sky suggests the dawn. Other paintings by the same artist are: "Mrs. Teichmuller," a broadly painted portrait head of a peasant woman, and a portrait of Henry Rutgers Marshall, the face full of life and feeling.

Other portraits are: "John Bigelow," seated at his desk, with a background of books, by Walter Orlando Rouland, and an excellent likeness; "Dr. Albert Shaw," by Frank Fowler; "Walter Palmer," by Irving R. Wiles; an unnamed portrait, by George Maynard, and a strongly painted unfinished sketch of "Benj. Norton," by W. T. Smedley. H. O. Walker was represented by a portrait group of two children, and "The Shipbuilder," by W. T. Smedley, was a good life-size portrait of a boy. Kenneth Frazier sent a half-length study of a young girl, brilliant in color and broad in treatment.

Mr. Walton was represented by some decorative panels, and an interesting group of photographs showed details of a house, with sculpture in wood, and furniture and decorations, designed and executed by R. V. V. Sewell.

SALE OF FIRST EDITIONS.

Frank Maier Library.

Collectors of scarce Nathaniel Hawthorne items will find much to interest them in Part I. of the first editions of "American Authors," owned by Frank Maier of this city, and to be sold on the afternoons and evenings of November 16 and 17, at the Anderson Auction Co. rooms, No. 12 East 46th Street.

There is a first edition of Hawthorne's first book, "Fanshawe," Boston, 1828, original half cloth and boards, uncut, with the paper label, written while he was a student at Bowdoin College, published anonymously, and never acknowledged by him. Only a few copies were sold. This is the Edward F. Conely copy, which was sold in Boston in 1902 for \$840.

The great rarity of "The Sister Years," by Hawthorne, is well known. It was the carriers' address to the patrons of The Salem Gazette for January 1, 1839. In the Maier collection is a fine copy of this work as originally issued. The Pyser copy sold in this city in 1908 for \$276.

Scarcer yet is a copy of "Time's Portraiture," the carriers' address to the patrons of The Salem Gazette and Essex County Mercury, for January 1, 1853. This address first appeared anonymously as a broadside in 1838. It was reissued with a bracketed note on one of its pages signed "Printer's Devil," which practically disclosed its authorship.

In the same sale are a number of interesting Eugene Field items. One of these is a first edition of the Tribune Primer, Denver, 1881. Two copies of this work, in original paper, last sold for \$250 and \$300. Another valuable item is a presentation copy from Field to Otto Fleischer of a first edition of "Culture's Garland." It contains an inscription by Field.

RARE EDITIONS SOLD.

J. Chester Chamberlain Library.

The second part of the noteworthy collection of first editions of American authors, owned by the late J. C. Chamberlain of this city, and which was sold at the Anderson Auction Company, November 4 and 5, contained a number of rarities. Among them were a remarkably interesting Walt Whitman Association work, his own copy of "Two Rivulets," of which only one hundred copies were issued, and for which he helped set the type in the printing office at Camden, N. J. in 1876. This copy contains many alterations and additions in the author's autograph for a second edition of "Two Rivulets," which edition, however, never appeared. Whitman presented this copy to Sidney Morse, the sculptor, and later it passed into the possession of E. T. Billings, the Boston artist. It brought \$137.50. A defective copy of "Fanshawe," the first work of Nathaniel Hawthorne, a 12mo. in original boards, published in Boston in 1828. Only a few copies are known. Hawthorne himself destroyed all the copies that remained unsold. It brought \$350. For Hawthorne's "Time's Portraiture," an extremely rare edition, W. M. Hall paid \$91, and F. W. Morris obtained for \$56 a rare edition of the "Response of Oliver Wendell Holmes, M.D., to the toast 'The Union of Science and Literature'—proposed at the entertainment given to the American Medical Association by the physicians of the city of New York at Metropolitan Hall on May 5, 1853." The total of the four sessions approximated \$5,000.

THREE ESTATE SALE.

The sale by auction of three estates' and private collections of art objects, books and rare furniture was held on November 3, 4, 5 and 6, at the Fifth Avenue Art Galleries. The collections sold were those of Edward K. Jones, David C. Myers and Harry D. Macdona.

A carved and gilded Louis XVI. salon suite in Aubusson tapestry, the Boucher subjects in rose and blue tones, brought \$1,450. J. C. Kennedy was the purchaser. David Belasco was an extensive buyer. For \$130 he obtained an antique carved wood armchair in petit point tapestry. An antique Dutch desk from the King of Servia sale, brought \$120 from R. Snyder, and A. Cockcroft paid \$155 for a carved walnut Louis XVI. armchair.

There was some brisk bidding for the books. R. Chester paid \$190 for a Katherine Prescott Wormeley translation of Balzac, in forty-one volumes, and a bibliophile edition of Diderot, in four volumes, on Japan paper, was sold to E. Snow for \$178.50. Gilbert T. Rafferty bought for \$372 a Century edition of the "World's Best Literature," in forty-five volumes.

IN THE DEALERS' GALLERIES.

Mr. Edward Bradus arrived on La Savoie on Sunday last, and is at his new galleries, No. 712 Fifth Avenue.

At the Tooth Galleries, No. 580 Fifth Avenue, there have been received advance proofs of Millar's beautiful engraving from Holman Hunt's great picture, "The Lady of Shalott," on which the engraver has worked nearly four years, and of the engraving after Frank Dicksee's "Viking's Daughter."

The exhibition of masterpieces from the collections of Mr. and Mrs. Charles P. Taft, of Cincinnati, at the Scott and Fowles Galleries, No. 590 Fifth Avenue, notice of which was made in the last issue of the ART NEWS, continues to draw throngs of visitors. It is a display which no art lover should miss seeing, and further study increases the admiration and wonder inspired by the first view. The marvelous painting in the two portraits in the inner gallery by Franz Hals, the grace of pose and life-like coloring and expression of the Rembrandt, the decorative quality, and rare refinement of the Gainsborough double portrait of the "Tomkinson Boys," and the richness and expression of the Reynolds double portrait are beyond adverse criticism.

With these pictures and their fellows is shown a portrait of a mother and child by Romney, which in beauty of expression, wonderful rendering of whites and grays, and natural composition, is perhaps the most effective and attractive example of this master ever shown in America.

The first of a series of season exhibitions at the Knoedler Galleries, No. 355 Fifth Avenue, will open on Monday, and will be composed of animal pictures by Percival Rosseau. There will also open on Monday in the Lower Gallery, a display of sporting sketches by C. W. F. Mielatz and of marines by Carlton T. Chapman.

Work is progressing on the new galleries of Gimpel & Wildenstein, No. 636 Fifth Avenue. The fitting up is under the direction of Mr. Felix Wildenstein and the new galleries will be among the handsomest of the several new dealers' galleries on the upper avenue. Mr. Rene Gimpel is expected late this month.

The exhibition of early Dutch masters continues at the Ehrich Galleries, No. 463 Fifth Avenue. New examples are added every few days. The display, which is really a supplementary one to the Hudson-Fulton exhibition at the Metropolitan Museum, is especially interesting at this time, and gives an opportunity to visitors to the Metropolitan to follow up the study of early Dutch art begun there.

An exhibition of paintings by Albert Lucas will be the first of the season's attractions at the Macbeth Galleries, No. 450 Fifth Avenue. This exhibition will open Nov. 18, and will continue through Dec. 2.

At the Clark Gallery, No. 566 Fifth Avenue, there are some excellent examples of early and modern foreign brushes. These include two remarkably fine Greuzes, "Village Merry-making," and "Peasants Dancing"; a Rosa da Tivole, an early Ziem, and two excellent paintings by the brothers John and Pierre Breughel.

Portraits by August Franzen will make up the first exhibition of the season, to open at the Folsom Galleries, No. 396 Fifth Avenue, December 1.

Signor Amadeo Canessa, of the Naples, Paris and New York house, arrived some two weeks ago from Naples on the Duca di Genova. Signor Ercole Canessa will come over this month. Signor Felice Caramanna, so long connected with the house, arrived Oct. 25. The importations of the firm will be unusually important ones this season.

Signor Borelli, of the well-known San Giorgi galleries in Rome, arrived on the Duca di Genova last month, and is at the Breslin.

Mr. Dikram Khan Kelekian, of the well-known Paris and New York house, will sail to-day from Liverpool on the Mauretania, and is expected at the Kelekian galleries here next Friday.

Clever and timely ideas in decoration are always to be found at the Yamanaka Galleries, No. 254 Fifth Avenue. It is a delight to lovers of decoration to visit their galleries, where one is constantly astonished and surprised by the arrangement of color and design. This week the windows were filled with miniature horses with scarlet trappings, in honor of the Horse Show.

The New York and Paris house of Kouchakji Freres, established here at No. 1 East 40th Street, have taken all the upper part of the handsome house at that address, and are fitting up spacious and beautiful galleries for the exhibition of large and important collections of recently imported and to be imported collections of Persian and Rakka pottery, Rhodian plates, Oriental rugs, and antiques. The house is noted for its taste and care in the selection of Persian and Babylonian art objects, and its new galleries will, when completed, present a most alluring appearance.

On Thursday, Friday and Saturday afternoons of the coming week, November 18, 19, 20, Mr. James P. Silo will sell at auction at the Fifth Avenue Art Galleries, No. 546 Fifth Avenue, some unusually choice and fine furniture for the account of the mortgagees of several estates. Paintings and books from the same estates will be sold, also at the galleries, on the evenings of Thursday and Friday next, November 18 and 19, respectively, at 8 P. M.

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